Canterbury Choral Society

CHARLES DODSLEY WALKER, *Founder and Conductor*

Monday Evening, May 11, 1987, at 8:00

Thirty-Fifth Anniversary Concert

JENNIFER BARRON, Soprano, *Magna Peccatrix*
MARY BURGESS, Soprano, *Una poenitentium*
BEVERLY HOCH, Soprano, *Mater gloriosa*
SHIRLEY LOVE, Mezzo-soprano, *Mulier Samaritana*
KAREN BRUNSSEN, Mezzo-soprano, *Maria Aegyptiaca*
JOHN GILMORE, Tenor, *Doctor Marianus*
NORMAN ANDERSSON, Bass-baritone, *Pater ecstaticus*
ARA BERBERIAN, Bass, *Pater Profundus*

BREARLEY SCHOOL GLEE CLUB, Paula Biran, *Director*
CHAPIN SCHOOL CHORAL CLUB, Mary Anne Farese, *Conductor*
CHORISTERS OF THE CATHEDRAL OF ST. JOHN THE DIVINE with the NEW YORK CITY CHILDREN'S CHOIR, Paul Halley, *Conductor*
CHURCH OF THE HEAVENLY REST YOUTH CHOIR, Charles Dodsley Walker, *Conductor*
DAY SCHOOL SINGERS, Barbara Wright Lindow, *Director*
HEWITT SCHOOL GLEE CLUB, Hugh Ross, *Conductor*
PINGRY SCHOOL BOYS' CHORUS, Antoine du Bourg, *Director*
PINGRY SCHOOL WOMEN'S GLEE CLUB, Clare Gesualdo, *Director*
RUDOLF STEINER SCHOOL JUNIOR CHORUS, Judith Bachleitner, *Conductor*
SPENCE SCHOOL GLEE CLUB, Paula Biran, *Director*
TRINITY SCHOOL UPPER SCHOOL CHORUS, Pamela Elrod, *Director*

CANTERBURY CHORAL SOCIETY 35TH ANNIVERSARY CONCERT

MAHLER Symphony No. 8 in E-flat major

Part I: Hymn, "Veni, Creator Spiritus"

Intermission

Part II: Final Scene from Goethe's "Faust"

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Notes on the Program

Mahler's Eighth— A Neo-Baroque Masterpiece

by Jack Diether

Gustav Mahler's greatest musical triumph was the premiere of his Symphony No. 8 in Munich under his own direction on September 12 and 13, 1910. The work was dedicated "to my dear wife Alma Maria," and the event was one of tremendous enthusiasm and ultimate success won over innumerable obstacles. The nearly two hundred boys in the *Knabenchor* were especially captivated by Mahler's warming personality on this occasion.

Mahler's Eighth is his most "baroque" conception. Here his unique style of orchestral polyphony is complemented by a rich antiphony of solo and choral voices—eight soloists and three separate choirs—to achieve a truly cosmic interplay of musical sounds on a flexible, but vast and panoramic scale. The Eighth is a true symphony, not merely a cantata, or a "choral fantasy" or what-have-you, since it is soundly constructed on extended sonata principles, and every bar is thematically integrated into the developmental scheme.

As his primary woodwind section, the composer indicates four flutes, four oboes, three clarinets, and four bassoons; but, he adds, "in heavy choral and string passages, it is recommended that the first woodwinds be doubled." As supplemental woodwinds, he prescribes "several piccolos if possible but at least two," the same for E-flat or high clarinets, and finally one English horn and one contrabassoon. The onstage brass section consists of eight horns, four trumpets, four trombones, and bass tuba; the offstage brass, four trumpets (the first part to be tripled if possible), and three trombones. The keyboard wind instruments consist of pipe organ and harmonium; the keyboard percussion instruments, celesta and piano. The other percussive instruments are glockenspiel, timpani, bass drum, cymbals, gong, triangle, and deep bells. (No snare drum, notice!—the Eighth Symphony is almost the only Mahler work that is completely "non-military.") The stringed instruments consist of four harps and a mandolin (both multiplied at will), and of course a sizable complement of the regular string choir. Many of the instruments are used for specialized effects. The organ ushers in the first shout of *"Veni Creator"* with its commanding E-flat chord and the offstage brass instruments crown the codas of Parts I and II, in turn. The deep bells toll a knell, ushering in the *"Infirma nostri corporis"* ("Our bodies' frail infirmity"), while the solo violin invokes a wraith-like spirit. The harmonium enters (with harp and violins) before the tender chorus *"Dir, der Unberührbaren"* ("Thou, in immaculate ray") in Part II. A bit later, the mandolin contributes to a quasi-Oriental atmosphere foreshadowing that of *Das Lied von der Erde*. The piano, harp, and celesta are sometimes used together in shimmering arpeggios, like a multiple neo-Monteverdian *continuo*. Even the piccolo has a heavenly solo prior to the *Chorus Mysticus, "Alles Vergängliche"* ("All things transitory").

Only an artist with the deep mystical leanings of a Mahler would have coupled, as he did in his Symphony No. 3, the song of the pagan Zarathustra with a song about the Last Supper—or, as in his Symphony No. 8, a medieval Latin hymn and the closing scene of Goethe's *Faust* drama. Certainly, only an artist of Mahler's power and brilliance could have integrated them so completely and so convincingly. Even Robert Schumann, in his *Szenen aus Goethes Faust*, was content to set the last scene to music in a conservative oratorio style, while Franz Liszt set only the *Chorus Mysticus* for tenor solo and chorus in his *Faust* Symphony. Mahler wove the entire scene (eliminating only the lines of Pater Seraphicus) into a continuous musical fabric

Meet the Artists

Charles Dodsley Walker has been an active performer on the musical scene since joining the choir of the Cathedral of Saint John the Divine at the age of ten. At the age of 12 he commenced the study of organ, harmony, and counterpoint with Norman Coke-Jephcott, the cathedral organist and choirmaster, continuing this while a student at Trinity School, and pursuing further studies at Trinity College and Harvard University. After receiving a master of arts from Harvard, he went to Paris to become organist and choirmaster of the American Cathedral, making his debut as an orchestral conductor in that city. As an organ recitalist he toured extensively in Europe, and with his wife, soprano Janet Hayes, performed throughout West Germany under the auspices of the U.S. State Department. Soon after returning to the United States to take up his present post as organist and choirmaster of the Church of the Heavenly Rest, Mr. Walker founded the Canterbury Choral Society, which has gained increasing recognition over the past 35 years for its contributions to the musical community, which have included a variety of works ranging from Palestrina to Janacek and Walton, including performances of such works as Debussy's *Martyrdom of Saint Sebastian* and Honegger's *Joan of Arc at the Stake*, staged by Janet Hayes Walker.

For over 25 years, Mr. Walker was a member of the National Executive Committee of the American Guild of Organists, serving successively as registrar, secretary, president, and treasurer. In addition to his post at the Church of the Heavenly Rest, Mr. Walker is a member of the faculties of the Manhattan School of Music and New York University, musical director of the Blue Hill Troupe, and dean and music director of the Berkshire Choral Institute in Sheffield, Massachusetts.

Jennifer Barron, soprano, has performed on many previous occasions with the Canterbury Choral Society and was a soloist in its performance of Mahler's Eighth Symphony at Avery Fisher Hall both in 1977 and in 1982. She appears frequently on the concert stage, having sung Schubert's Mass in A-flat, Beethoven's opera fragment *Vestas Feuer*, Verdi's *Requiem*, and Beethoven's Ninth Symphony. In addition, she has sung many leading operatic roles in performances for the Bronx Opera, the Amato Opera, Lake George Opera, and at Wolf Trap.

Mary Burgess, soprano, a native of South Carolina, is equally at home on the concert platform and the operatic stage. She has portrayed such operatic heroines as Tosca, Donna Elvira, Tatyana in *Eugene Onegin*, the Countess in *Le nozze di Figaro*, Mimi, Madama Butterfly, and Gilda. In concert she has appeared as guest soloist with the symphony orchestras of Chicago,

(Program continued on p. 37)

lasting nearly an hour, prefaced it with the 25-minute *Veni, Creator Spiritus* (using the ninth-century Pentecost text of Hrabanus Maurus, Archbishop of Mainz), and produced a unique choral symphony.

In Part I, the musical materials are handled in a manner described by the late Deryck Cooke as "befitting the concise Latin phraseology and medieval formalism of the hymn," while in Part II the same materials are treated in a way which "mirrors the more rhapsodic language of Goethe." Each part of the scheme is set for an ever-shifting ensemble which, though predominantly light and transparent in texture, adds up to the most overwhelming array of forces ever assembled by Mahler. Furthermore, virtually every bar is thematically related to the germinal motifs, with a subtle variety that is a constant source of wonder. The more extensive adaptations of passages from one part to the other are especially notable for the fresh perspective and unexpected illumination they provide to both texts. It is this musically derived illumination that is all-significant, for as Mahler expressed it in a letter to his wife (to whom the symphony is dedicated):

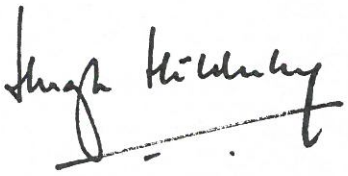
"It is a peculiarity of the interpretation of works of art that the rational element in them (that which is soluble by reason) is almost never their true reality, but only a veil which hides their form. Insofar as a soul needs a body—which there is no disputing—an artist is bound to derive the means of creation from the rational world. But the chief thing is still the artistic conception, which no mere words can ever explain... [In Faust] everything points with growing mastery toward this final supreme moment—which, though beyond expression, touches the very heart of feeling."

Note: We should like to acknowledge the use of exerpts from Mr. Diether's album notes from the Columbia and Vanguard recordings of Mahler's Eighth Symphony.

A Message from the Rector

For 35 years the Canterbury Choral Society has been making a joyful noise unto the Lord. Under the leadership of Charles Dodsley Walker throughout its history, the Society has hit upon the ingenious method of reminding us of the swift passage of time by presenting the present massive work every five years. We can rejoice in Charlie's provenance, evidence of which is demonstrated in the illustrious group of choirs assisting in this musical farrago (Look that one up!).

On behalf of the wardens, vestry, and parishioners of the Church of the Heavenly Rest, I congratulate the Canterbury Choral Society on its anniversary and its considerable achievements. I thank each and every one of you for your benefaction. I am proud of our association and conscious that the reason this all happens is that we all gain enormous satisfaction from the event, whether our view of C.D.W. during the performance is frontal or otherwise!



C. Hugh Hildesley, Rector

CANTERBURY CHORAL SOCIETY

CHARLES DODSLEY WALKER/FOUNDER AND CONDUCTOR

MEMBERS PARTICIPATING IN THIS PERFORMANCE

FIRST CHORUS

SECOND CHORUS

FIRST SOPRANOS

Chancey Bailey, Kitty Bason, Joanna Bator, Eda Burne, Nina Foster, Sandra Gilmour, Rachel Hocking, Constance Hoguet, Ulrike Klopfer, Marie-Noelle Knowlton, Sherry Lourie, Vivian Morrel, Barbara Peters, Linda Sanger, Joyce Schwartz, Marjorie Shapiro, Nancy Simpson.

Nancy Barrett, Alicia Benoist, Nancy Bidwell, Kathleen Curtin, Margaret D'Albert, Barbara Erskine, Leslie Fitzpatrick, Dorothy Hughes, Ann MacDougall, Dixie Peterson, Eleasa Sangdahl, Mary H. Smith, Holly Stevens, Sara Wiedt.

SECOND SOPRANOS

Shirley Bradley, Jennifer Coates, Sally Cummins, Norma Denham, Jeanne Dickinson, Ruth Diem, Barbara Higgins, Sara Hunter Hudson, Suzanne Kennedy, Maryann McCabe, Ruth Ann McSpadden, Annette Nielsen, Jennifer Regan, Janet Robertson, Erika Schillinger, Martina Schuessler, Dorothee Sillem, Barbara Worcester.

Patricia Ferro, Agnes Fliss, Deborah Fraser, Ann Goldsmith, Bonny Hart, Honora Horan, Betty Jean Johnson, Marta Johnson, Constance Michelsen, Sarah Kip Miller, Sally Smith, Joan Sweeney, Janet Hayes Walker.

FIRST ALTOS

Linda Berry, Carol Brown, Laura Campbell, Anne Cross, Betsy Forster, Alice Goldman, Pauline Metcalf, Amy Vance.

Natalie Baumer, Marion Bedrick, Patricia Brady, Martha Dunn, Barbara Kraebel, Kitty Lumpkin, June Muller, Alden Murphy, Bo Niles, Ellen Oler, Suzanne Stirn, Susan Wendell.

SECOND ALTOS

Lisa Bryan, Andrea Gibson, Betsy Ginsburg, Leslie Middlebrook, Ann Raymond, Patricia Sheaffer, Elisabeth Stockert, Sarah Tappen.

Carol Davis, Avis Day, Rachel Flynn, Anne Sidamon-Eristoff, Marnie Steyer, Ellen Stone, Wendy Svanoe, Janet Swords, Carolyn Wade, Louise Wallace, Trudy Weaver.

FIRST TENORS

Dennis Anniballi, Joseph Bookmyer, Kirkpatrick MacDonald, David E. Mallard, Jonathan Rigg, Hugh Robertson.

Steven Cahill, Jeff Derecki, Jim Fredericks, Jamie Murphy, Jeffery Searles, Dan Shaindlin, Frederick Weidner III, Johnston deF. Whitman.

SECOND TENORS

Cyrus Brown II, Allen Cooper, Bruce Johnson, Douglas Makepeace, Norman Shethar, William Whinery, Ilse York.

Robert Bickford, Robert Fry, John Loseth, Sigourney Romaine, John Townsend, Ted Volckhausen.

FIRST BASSES

Thomas Bispham, Eric Blessing, Dennis Cross, Jonathan Edwards, Douglas Ewing, David Kaplowitz, Lowell Lacey, Richard Neel, Peter Pettibone, Walter Stone, Charles R. Walker III, Frank York.

Michael Burris, James Draper, Kingsley Ervin, David Korts, Herbert Linley, John-Arthur Miller, Winthrop Rutherfurd, Kellum Smith, Anthony Zatti.

SECOND BASSES

John Brooks, Jerome Dickinson, Douglas Ewing, Jr., Frederick L. Jacobson, Eben Knowlton, Stuart Macfarlane, Robert Murdoch, Frederick Noyes.

Robert Erskine, Eric Greenbush, Lorne Norton, Theodore O'Leary, William Vandersteel, Mark Watson, Cope Walbridge, Ira Wheeler, Harry Wise.

Program Cover, Flyers and Posters designed by NORMA DENHAM

YOUTH CHORUS

The Canterbury Choral Society is deeply grateful to the heads of the schools and to the music directors of the choruses and choirs, without whose cooperation it would have been impossible to present Mahler's Eighth Symphony in the manner envisioned by the composer.

BREARLEY SENIOR CHORUS
Paula Biran, Director

Clea Bareau
Samara Bernot
Karen Bloom
Melinda Carley
Constance Cochran
Samara Epstein
Chrissy Giusio
Caroline Jones
Annie Kerr
Kristen Lengyel
Danielle Lewis
Elizabeth Lynch
Sarah Miller
Jessica Newton
Julie Pershan
Alexandra Posen
Elizabeth Ricciardelli
Victoria Schwartz
Sarah Stern
Meghan Sullivan
Gabriella True
Karen Young

CHAPIN SCHOOL CHORAL CLUB
Mary Anne Farese, Director

Markita Andrews
Melissa Chang
Susan Delafield
Helen Donald
Irene Draesel
Lucy Gunderson
Anne Hulse
Alexandra Kapp
Julia Kay
Barbara Kirchheimer
Michaela Leopold
Carolynn Matthews
Abigail Phillips
Catherine Polites
Ottilia Speirs
Katherine Stockbridge
Vera Tkachuk

CHURCH OF THE HEAVENLY REST YOUTH CHOIR
Charles Dodsley Walker, Conductor

Helen Allen
Alexander Bauer
Kel Christensen
Lorne Norton, III
Valerie Pierce-Grove
Alexander Pyles
Matthew Riva
Christopher Sachs
Sara Selbert
Alexandra Socarides
Sarah Stroh
James Townsend-Butterworth
Freya Wallace
Edward Wartels

DAY SCHOOL SINGERS
Barbara Wright Lindow, Director

Abigail Bing
Cynthia Bing
Shana Bloomfield
Danielle Brennan
Emily Chapman
Leah Cooper
Matthew Dexter
Jessica Diaz
Shashi Durbal
Violeta Epstein
Kristina Fisher
Elizabeth Gilpin
Jinna Halperin
Drew Harvey
Kate Joffe
Lara Levine
Gaby Lewis
Trilby MacDonald
Kate Meckler
Ethan Morris
Stephen Popernik
Katharine Richardson
Blair Slutsky
Zachary Tripp
Jaanetta Zouabi

HEWITT SCHOOL GLEE CLUB
Hugh Ross, Conductor

Jody Barasch
Wendy Benson
Ginny Bond
Nicole Contos
Ingrid Fridman
Vera Giannaris
Stephanie Goldfischer
Carolyn Hall
Jennifer Miller
Dana Mills
Rachel Peters
Abby Russell
Linda Salzberg
Dana Speers
Dena Warren
Jennifer Wittmer

NEW YORK CITY CHILDREN'S CHOIR
with the
CHORISTERS OF THE CATHEDRAL OF ST. JOHN THE DIVINE
Paul Halley, Conductor

Omonike Akinyemi
Carmen Vernon
Tien An Yang
Ruben Austria
Trevor Baldwin
Jesse Nanka-Bruce
David Patent
Kaira Bailey
Abigail Fifer
Christian Soto
Ayana Ayers
Dwayne Joseph
Kelly Meyers
Patrick Walker
Gillian Malpica
Melinda Freeman
Priscilla Washam
Nancy Nanka-Bruce
Rebecca Myers

PINGRY SCHOOL BOYS' CHORUS
Antoine du Bourg, Director

D. Anderson
L. Engel
C. Fresolone
M. Hamelburg
T. Lear
J. Lee
A. Marchese
R. McNellis
R. Morris
S. Parsons
S. Partridge
H. Sharma
R. Shenman
A. Shi
N. Slater
J. Stabell
R. White

PINGRY SCHOOL WOMEN'S GLEE CLUB
Clare Gesualdo, Director

Sora Ahn
Linda Barone
Kathleen Bartlett
Brooke Bickley
Suzanne Bober
Christian Breheney
Elizabeth Brinsfield
Lisa Cilli
Mary DelliSanti
Christie Dermody
Lisa Dragoni
Elana Drell
Tanya Fickenscher
Michelle Friedland
Katherine Gamble
Amy Gibson
Linda Goldman
Kay Goree
Jennifer Groscup
Tina Guarino
Louise Handler
Sophie Hansen
Katherine Holdsworth
Karri Iskrant
Alexandra Jackson
Kimberly Jackson
Claudia Kandou
Florence Kao
Eunice Kim
Liz Kuo
Lyla Kuriyan
Cindi Laufen
Elizabeth Lewis
Susan Lyon
Nidhi Manchanda
Jennifer Marshall
Alice McMath
Kim McMillon
Ann Meyer
Shannon Molloy
Michelle Morgan
Debbie Nettune
Jocelyn Newmark
Nerissa Nonato
Miwako Ogawa
Purcell Parker
Laura Pisani
Alice Popp
Carolyn Purcell
Maryanne Riley
Katherine Rosen
Tina Rosenblum
Leslie Schorr
Jessica Seif
Margaret Shim
Valerie Sinady
Melin Tan
Sara Thomas
Katherine Thomson
April Tinari
Missy Urick
Heather Warren
Gretchen Weiss
Melissa Weiss
Kim Williams
Florence Wilmerding
Jennifer Winell
Rachel Winell
Sharon Wong

SPENCE GLEE CLUB
Paula Biran, Director

Emily Andrews
Jean Cottam
Jennifer DuBrul
Audrey Herz
Kristina Kaplan
Alison Kartiganer
Janet Rossbach

RUDOLF STEINER SCHOOL JUNIOR CHORUS

Judith Bachleitner, Conductor

Sopranos

Faith Adago
Morgan Bartell
Isabell Botbol
Damiana Caban
Bliss Chalemian
Deborah DiCastro-Schaffer
Mandie Erickson
Alice File
Sarah Ganz
Alice Griffin
Kevin Hindes
Elizabeth Hoka
Aeolan Kelly
Whitney Levine
Clare Lubiner
Nothando Mogadime
Victoria Neel
Senna Riahi
Sasha Rosen
Daria Sellon
Jacqueline Veissid
Bronwen Weiss

Altos

Matthew Bedell
Jonelle Birns
Robin Briggs
Rebecca Douw
Max Faugno
Jason Flanders
Christopher Freeman
Remy Greco
Dania Guido
Jess Lee
Mica Mullin
Jed Needle
Lara Radysh
Jeremiah Redstone
Jethro Redstone
Rocco Santangelo
Peter Trivelas
Gustavo Valverde
Pamela Vandervelde
Robert Walch

TRINITY UPPER SCHOOL GIRLS' CHORUS

Pamela Elrod, Conductor

Hope Bannister
Rachel Biederman
Betina Cochran
Jenny Cole
Lisa Colon
Sarah Cussler
Jessica Darrow
Rebekah Gross
Jody Handler
Kim Liebowitz
Josie Sandler
Emily Schaab
Jill Shagan

THANKS

The conductor derives perhaps the most satisfaction of anyone participating in a work of the magnitude of Mahler's Eighth Symphony. This conductor would not be standing on the podium enjoying the privilege of being at the center of these magnificent floods of sound were it not for a large number of people whose collaborative efforts were indispensable in causing this event to come to pass. Therefore some words of thanks are in order.

First, thanks are due to the singers in the chorus—both the adults and the young people—who have toiled for hours to learn this music. They are a dedicated group whose devotion to choral music in an active, rather than a passive, role merits admiration.

We are fortunate, too, to have soloists and orchestra players who regard music-making with Canterbury as a joy, rather than just another engagement in New York's busy musical life. While speaking of professional musicians, mention should be made of Michael Bart, our gifted accompanist, who has made an inestimable contribution to the preparation of this concert.

The Canterbury Choral Society could not have grown and prospered during these past thirty-five years without the support of the Church of the Heavenly Rest and its leaders. All four Rectors during whose tenure we have existed have given strong support, and our present Rector, Hugh Hildesley, who is also Chaplain of the Society, has shown unusual interest and encouragement.

An essential ingredient in our program, and particularly for a concert such an tonight's, is money, and for this we are indebted to our contributors, most of whom are listed on the Carnegie Hall program. The generosity of all our contributors is highly appreciated.

Under the enthusiastic leadership of Anne and Dennis Cross, the Benefit Committee, along with this year's Canterbury officers, has put in many hours of discussion and thought in order to assure tonight's success. They were assisted by dozens of others—too many to list, in fact—whose essential, but distinctly unglamorous labor consisted of such duties as compiling lists, addressing, stuffing, stamping and mailing.

Lastly, our deepest thanks to you—our audience—for attending this performance!

Charles Dodsley Walker

ORCHESTRA

Violins
Nannette Levi
William Stone
Gilbert Bauer
Joseph Gluck
Sherman Goldscheid
Martha Marshall
Carmine De Leo
Elaine Sutin
Carolyn Wenk
Elizabeth Field
Bernard Zeller
Kathryn Kienke
Lynne Hartman
James Nassy
Kate Light
Lee Wilkins
William Keller
Andrea Andros
Moira Tobey
Heidi Carney
Mary Babiarz
Philip Hough

Violas
Clifford Richter
Ellen Johnson
Nancy Uscher
Rachel Evans
Robert Glazer
Claire Bergman
Ruth Siegler
Janet Simons

Violoncellos
William Harry
David Moore
Alessandro Benetello
Amy Camus
Jay Shulman
Eliot Bailen

Double Basses
Richard Fredrickson
Carolyn Davis
William Ellison
Marji Danilow

Flutes
Katherine Hoover
Florence Nelson
Marianne Weaver
David Bruskin

Piccolo
Karen Griffin

Oboes
Mark Hill
Elizabeth Kieronski
Diane Lesser
Alicia Chapman

English Horn
Matthew Dine

Clarinets
Alan Kay
Richard Goldsmith
Irving Neidich

Bass Clarinet
Jack Kreiselman

Bassoons
Peter Simmons
Jorge Morera
Simeon Westbrooke
John Campo

Contrabassoon
Lester Cantor

French Horns
Robert Johnson
Lawrence Di Bello
Brooks Tillotson
Julie Landsman
John Rossi
Scott Temple
Abe Kniaz
Sarah Larson

Trumpets
Thomas Lisenbee
Robert Haley
John Trujillo
Robert Summers

Trombones
Robert Hauck
Larry Witmer
David Titcomb
Dean Plank

Tuba
Richard Schneider

Timpani
Richard Koff

Percussion
Robert Ayers
Deane Prouty

Organ
J. Michael Bart

Celesta
George Malloy

Harmonium
Walter Hilse

Harps
Sara Cutler
Nina Kellman

Mandolin
Scott Kuney

Offstage Trumpets
Lowell Hersey
Philip Ruecktenwald
Richard San Filippo
Barry Davidson

Offstage Trombones
Erwin Price
Jack Gale
Hugh Eddy

GUSTAV MAHLER

SYMPHONY NO. 8 IN E FLAT

"Symphony of a thousand"

The texts of Parts 1 and 2 of the Symphony no. 8 are reproduced by kind permission of Columbia Masterworks from its album M4X 31441.

PART ONE

HYMNUS

Veni, Creator Spiritus,
Mentes tuorum visita;
Imple superna gratia,
Quae tu creasti pectora.

Come Thou, Creator Infinite,
Let but Thy spirit visit us.
Filling with all Thy grace affords;
Sinew and heart Thou hast wrought in us.

Qui Paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

Thou, our appointed comforter,
Gift of Godhood ineffable,
Life's fountain, flame, true bond of love,
And soul's anointing from on high.

Infirma nostri corporis,
Virtute firmans perpeti;
Accende lumen sensibus,
Infunde amorem cordibus.

Our bodies' frail infirmity
With everlasting strength endow;
Inflame our senses with Thy light,
And with Thy love expand our hearts.

Hostem repellas longius,
Pacemque dones protinus;
Ductore sic te praevio
Vitemus omne pessimum.

Drive far away the enemy,
And bring us everlasting peace;
Our faltering steps with sureness guide,
That thus all evil we may shun.

Tu septiformis munere,
Digitus paternae dexterae,
(Tu rite promissum Patris,
*Sermone ditans guttura.)**

Thy gift to man is sevenfold,
Finger of God's eternal grace.
Thou promise of the Father true,
Who dost endow our throats with speech.

Per te sciamus da Patrem,
Noscamus (atque) Filium,*
(Te utriusque) Spiritum*
Credamus omni tempore.

Make Thou to us the Father known,
And teach us too the Son to own;
Thus may Thy spirit over us
With strength endow our hearts at last.

Da gaudiorum praemia,
Da gratiarum munera;
Dissolve litis vincula,
Adstringe pacis foedera.

Permit us heavenly joy to know,
Abundant grace on us bestow;
Dissolve the chains that vanquish us,
And join us in the bond of peace.

Gloria Patri Domino,
Deo sit gloria et Filio
Natoque, qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.

Praise we God the Father then,
Praise to the Father and to the Son
Incarnate, He who for us died
To rise to eternal glory
Through ages past and yet to come.

*WORDS OMITTED BY MAHLER

—TRANSLATION BY JACK DIETHER

PART TWO

Closing Scene from Goethe's "Faust"

MOUNTAIN GORGES, FOREST, ROCK, DESERT

The Holy Anchorites, divided in ascending planes, are posted among the ravines.

HOLY ANCHORITES (CHORUS AND ECHO)

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan,
Woge nach Woge spritzt,
Höhle, die tiefste, schützt;
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

Forests are waving grand,
Rocks, they are huge at hand,
Clutching, the roots expand,
Thickly the tree trunks stand;
Foaming comes wave on wave;
Shelter hath deepest cave;
Lions are prowling dumb,
Friendly where'er we come,
Honoring the sacred place,
Refuge of Love and Grace.

PATER ECSTATICUS

(hovering up and down)

Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeilo, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich,
Dass ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!

Endless ecstatic fire,
Glow of the pure desire,
Pain of the pining breast,
Rapture of God possessed.
Arrows, transpierce ye me,
Lances, coerce ye me,
Bludgeons, so batter me,
Lightnings, so shatter me,
That all of mortality's
Vain unrealities
Die, and the Star above
Beam but Eternal Love!

PATER PROFUNDUS

(lower regions)

Wie Felsenabgrund mir zu Füssen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fliessen
Zum grausen Sturz des Schaums der Flut,
Wie strack, mit eig'nem kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt;
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wassern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:
Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt.
Verquält in stumpfer Sinne Schranken,
Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

As at my feet abysses cloven
Rest on abysses deep below;
As thousand severed streams are woven
To foamy floods that plunging go;
As, up by self-impulsion driven,
The tree its weight sustains in air;
To Love, almighty Love, 'tis given
All things to form, and all to bear.
Around me sounds a savage roaring,
As rocks and forests heaved and swayed!
Yet plunges, bounteous in its pouring,
The wealth of waters down the glade.
Appointed, then, the vales to brighten;
The bolt, that flaming struck and burst,
The atmosphere to cleanse and lighten,
Which pestilence in its bosom nursed:
Love's heralds both, the powers proclaiming,
Which, aye creative, us enfold.
May then, within my bosom flaming,
Inspire the mind, confused and cold,
Which frets itself, through blunted senses,
As by the sharpest fetter-smart.
O God, soothe Thou my thoughts bewildered,
Enlighten Thou my needy heart!

The two following choruses are sung simultaneously.

ANGELS

(soaring in the higher atmosphere, bearing the spirit of Faust)

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen;
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Wilkommen.

The noble spirit now is free,
And saved from evil scheming:
Whoe'er aspires unwearied,
Is not beyond redeeming;
And if he feels the grace of Love
That from on high is given,
The Blessed Hosts that wait above
Shall welcome him to Heaven.

CHORUS OF BLESSED BOYS
(circling around the highest summit)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein!
Göttlich belebret,
Dürft ihr vertrauen;
Den ihr verehret,
Werdet ihr schauen.

Hands now enring ye,
Joyously wheeling!
Soar ye and sing ye,
With holiest feeling!
The Teacher before ye
Trust, and be bold;
Whom ye adore, ye
Him shall behold.

THE YOUNGER ANGELS

Jene Rosen, aus den Händen
Liebend-heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

They, the roses, freely spended
By the penitent, the glorious,
Helped to make the fight victorious,
And the lofty work is ended;
We this precious Soul have won us.
Evil ones we forced to shun us,
Devils fled us, when we hit them.
'Stead of pangs of Hell that bit them,
Love pangs felt they, sharper, vaster;
Even he, old Satan-Master,
Pierced with keenest pain, retreated.
Now rejoice! The work's completed.

THE MORE PERFECT ANGELS (CHORUS WITH ALTO SOLO)

Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär' er von Asbest
Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte
Geeinte Zwienatur
Der innigen beiden;
Die ewige Liebe nur
Vermag's zu scheiden.

Earth's residue to bear
Hath sorely pressed us;
It were not pure and fair,
Though 'twere asbestos.
When every element
The mind's high forces
Have seized, subdued and blent,
No Angel divorces
Twin-natures single grown,
That inly mate them;
Eternal Love, alone,
Can separate them.

The two following choruses and first eight lines of Doctor Marianus are sung simultaneously.

THE YOUNGER ANGELS

Ich spür soeben,
Nebelnd um Felsenhöh',
Ein Geisterleben,
Regend sich in der Näh'.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn,
Diesen gesellt!

Mist-like on heights above,
We now are seeing
Nearer and nearer move
Spiritual Being.
And moving throngs appear
Of Blessed Boys,
Free from the earthly gloom,
In circling poise,
Who taste the cheer
Of the new springtime bloom
Of the upper sphere.
Let them inaugurate
Him to the perfect state,
Now, as their peer!

THE BLESSED BOYS

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flokken los,
Die ihn umgeben!
Schon ist er schön und gross
Von heiligem Leben.

Gladly receive we now
Him as a chrysalis;
Therefore achieve we now
Pledge of our bliss.
The earth-flakes dissipate
That cling around him!
See, he is fair and great!
Divine Life hath crowned him.

DOCTOR MARIANUS
(in the highest, purest cell)

Hier ist die Aussicht frei,
Der Geist erhoben;
Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mittenin
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze!

Free is the view at last,
The spirit lifted;
There women, floating past,
Art upward drifted;
The Glorious One therein,
With star-crown tender,
The pure, the Heavenly Queen,
I know her splendor!

(enraptured)

Höchste Herrscherin der Welt,
Lasse mich im blauen
Ausgespannten Himmelszelt
Dein Geheimnis schauen!
Bill'ge, was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen trägt!
Unbezwinglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

Highest Mistress of the World,
Let me in the azure
Tent of Heaven, in light unfurled.
Here thy Mystery measure!
Justify sweet thoughts that move
Breast of man to meet thee,
And with holy bliss of love
Bear him up to greet thee!
With unconquered courage we
Do they bidding highest;
But at once shall gentle be,
When thou pacifiest.

DOCTOR MARIANUS (AND CHORUS)

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure in brightest sheen,
Mother sweet, supernal,
Unto us elected Queen,
Peer of Gods Eternal.

(The *Mater Gloriosa* soars into space.)

CHORUS

Dir, der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zerreisst aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefern, glattem Boden?

Thou, in immaculate ray,
Mercy not leavest,
And the lightly led astray,
Who trust thee, receivest.
In their weakness fallen at length,
Hard it is to save them.
Who can crush, by native strength,
Vices that enslave them?
Whose the foot that may not slip
On the surface slanting?

CHORUS OF WOMEN PENITENTS (AND A PENITENT)

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohnegleiche!

To heights thou'rt speeding
Of endless Eden;
Receive our pleading,
Transcendent Maiden,
With Mercy laden!

MAGNA PECCATRIX
(*St. Luke*, vii, 36)

Bei der Liebe, die den Füssen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fliessen,
Trotz des Pharisäer-Hohnes;
Beim Gefässe, das so reichlich
Tropfte Wohlgeruch hernieder;
Bei den Lokken, die so weichlich
Trockneten die heil'gen Glieder—

By the love before Him kneeling,
Him, Thy Son, a Godlike vision,
By the tears like balsam stealing,
Spite of Pharisees' derision;
By the box, whose ointment precious
Shed its spice and odors cheery;
By the locks, whose softest meshes
Dried the holy feet and weary—

MULIER SAMARITANA
(*St. John*, iv)

Bei dem Bronn, zu dem schon weiland
Abram liess die Herde führen;
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;
Bei der reinen reichen Quelle,
Die nun dorther sich ergiesset,
Überflüssig, ewig helle,
Rings durch alle Welten fliesst—

By that well, the ancient station
Whither Abram's flocks were driven;
By the jar, whose restoration
To the Savior's lips was given;
By the fountain, pure and vernal,
Thence its present bounty spending,
Overflowing, bright, eternal,
Watering the worlds unending—

MARIA AEGYPTIACA
(Acta Sanctorum)

Bei dem hochgeweihten Orte,
Wo den Herrn man niederliess;
Bei dem Arm, der von der Pforte,
Warnend mich zurükke stiess;
Bei der vierzigjähr'gen Busse,
Der ich treu in Wüsten blieb;
Bei dem sel'gen Scheidegrusse,
Den im Sand ich niederschrieb—

By the place, where the Immortal
Body of the Lord hath lain;
By the arm, which, from the portal,
Warning, thrust me back again;
By the forty years' repentance
In the lonely desert land;
By the blissful farewell sentence
Which I wrote upon the sand—

THE THREE

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst,
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn' auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle
Dein Verzeihen angemessen!

Thou Thy presence not deniest
Unto sinful women ever,
Liftest them to win the highest
Gain of penitent endeavor,
So, from this good soul withdraw not,
Who but once forgot, transgressing,
Who her loving error saw not,
Pardon adequate, and blessing!

A PENITENT (GRETCHEN)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Anlitz gnädig meinern
Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

Incline, O Maiden,
With Mercy laden,
In light unfading,
Thy gracious countenance
upon my bliss!
My loved, my lover,
His trials over
In yonder world, returns to me in this.

BLESSED BOYS
(approaching in hovering circles)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören,
Doch dieser hat gelernt:
Er wird uns lehren.

With mighty limbs he towers
Already above us;
He, for this love of ours,
Will richlier love us.
Early were we removed,
Ere Life could reach us:
Yet he hath learned and proved,
And he will teach us.

A PENITENT (GRETCHEN)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erden-
bande
Der alten Hülle sich
entrafft.
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag.

The spirit-choir around him seeing,
New to himself, he scarce divines
His heritage of newborn Being,
When like the Holy Host he shines.
Behold, how he each band hath
cloven;
The earthly life had round him
thrown.
And through his grab of ether woven,
The early force of youth is shown!
Vouchsafe to me that I instruct him;
Still dazzles him the Day's new glare.

MATER GLORIOSA (AND CHORUS)

Komm! Hebe dich zu höhern
Sphären!
Wenn er dich ahnet, folgt er nach.

Rise, thou, to higher spheres!
Conduct him,
Who, feeling thee, shall follow there!

DOCTOR MARIANUS (AND CHORUS)
(looking at her face in adoration)

Blikket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungirau, Mutter, Königin,
Göttin, bleibe gnädig!

Penitents, look up, elate,
Where she beams salvation;
Gratefully to blessed fate
Grow, in re-creation!
Be our souls, as they have been,
Dedicate to Thee;
Virgin Holy, Mother, Queen,
Goddess, gracious be!

CHORUS MYSTICUS

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

All things transitory
But as symbols are sent;
Earth's insufficiency
Here grows to Event;
The Indescribable,
Here it is done;
The Woman-soul leadeth us
Upward and on.

—FROM THE BAYARD TAYLOR TRANSLATION

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